

*Confident Music Would Fly Us to Paradise* addresses the juxtaposition between fantasy life on an opera stage in silent roles and silent roles in daily life, and being able to distinguish which is which. Much of the work here is a response to the poet's childhood when she was barely spoken to and only spoke, reluctantly, if absolutely necessary. Exploring the tension between silence and voice, these poems consider dance, (a non-verbal art) and the experience as an opera super (nonverbal roles performed in public). Levin's astonishing language is threaded on a through-line of music.

Praise for *Confident Music Would Fly Us to Paradise*

The wonder of Saint-Exupéry's *Little Prince* permeates Carol Levin's *Confident Music Would Fly Us to Paradise*. Filled with 'shadow[s] shaped like a moving octopus: arms and arias,' the high art of opera cracks opens like a tasty nut at the circus. A one-of-kind poetic engagement.

—Karren LaLonde Alenier, author of  
*On a Bed of Gardenias: Jane & Paul Bowles*



Carol Levin is an Editorial Assistant at the venerable journal *Crab Creek Review*. Her poems have been widely published in journals and anthologies, as well as in three poetry collections: *Sea Lions Sing Scat* (Finishing Line Press, 2007), *Red Rooms and Others* (Pecan Grove Press 2009), and *Stunned By the Velocity* (Pecan Grove Press, 2012).



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